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invidious personality that we state this fact. Many of those gentlemen who are well known for their musicianly arrangements, are also composers of great merit. But we take it that the few compositions of a man—always provided they are meritorious—should altogether override his arrangements, whatever may be the quantity, or indeed quality. With this preface we must begin to speak more particularly of the Organ Compositions of Mr. J. Baptiste Calkin, who is as well known by his compositions for the pianoforte, as by his sterling contributions to the music of the English Church. No. 1 consists of an *Andante*, with two variations, the opening chords of which, in their gradual expansion, remind us of the opening notes in Mendelssohn's Overture to *Midsummer Night's Dream*. The air is altogether charming, and a flowing accompaniment is given to the left hand, which proves Mr. Calkin to be a contrapuntist of the first order. If further proof were required, it is only necessary to glance at the first variation, which, we think, would convince the most sceptical. The second variation is a vigorous movement, in which the principal difficulties are given to the pedals; these difficulties are not, however, so great, as to deter any young organist, who has succeeded in mastering the very easiest of the fugues of Bach, from attempting to play this most charming *Andante*. In all the range of organ music, we know of nothing more beautiful than the brilliant post-lude upon which Mr. Calkin bestows the title "Homage à Mozart," *morceaux symphonie*. From first to last it is redolent of that great master's most charming manner. Distinguished by a continual flow of melody, great richness of harmony, an exhaustive knowledge of the resources of the king of instruments, and, finally, by the most infinite grace and elegance, we feel bound to record our opinion that this is one of the most beautiful organ voluntaries ever written by an Englishman. A choral fuguetta, which would no doubt be interesting to small players, is added to complete the number. No. 3 opens with a *Marche Religieuse* which fully realizes its title. To those who consider the sempiternal march of the Israelites, from Costa's *Eli*, or the never failing War March of the Priests in *Athalie*, too light to play in church, this *Marche Religieuse* would be a positive boon, being at one and the same time interesting and solid. The following *Allegretto* is a smoothly written *morceau*, with several ingenious passages of imitation and good rich harmonies, not very difficult, but decidedly taking. The cleverest composition of Mr. Baptiste Calkin we have yet seen, is the organ study on Pleyel's Hymn-Tune, commonly known as the German Hymn. It is impossible to describe the manifold beauties of this composition. Richness of invention, and contrapuntal skill of the highest kind is everywhere apparent; and whether we take the dignified introduction, with its rich bursts of chromatic harmony, or the first variation where the melody is placed in the tenor, with a fanciful running counterpoint superimposed, or the third variation with the melody in the pedal part, or the final fugue, we find it all of a piece and masterly to the last degree. Two other short pieces of a pretty and light character give variety to this the last number issued. In again comparing this short notice with the music under review, we feel bound to assert that we have not in any one instance magnified or overstated the exceeding beauty and cleverness everywhere discernible in these four numbers of organ music. On the other hand, we have passed over many passages, the charm of which could not fail to make itself felt in the performance of these delightful compositions. Upon the whole, we feel bound to say that, in our opinion, no musician, native or foreign, always excepting Bach, Handel, and Mendelssohn, has produced music for the organ more beautiful or more musicianly than Mr. J. Baptiste Calkin.

A short Morning Communion, and Evening Service, in the Key of F. Set to Music by Henry Baker, Mus. Bac. Octavo Edition.

WE do not remember to have seen any of Mr. Henry

Baker's compositions before, or indeed to have heard of his name in connection with the composition of music at all. Now, however, we have made ourselves acquainted with his Service in F, and as a result, we can honestly affirm that to know it is to like it. We hold it to be a fact that, to write an effective easy Service is much the same as to write a short concise sermon, viz., a difficult matter; if it were not so, how is it that so many have tried it and failed? Some, in the endeavour to obtain simplicity, have not scrupled to sacrifice expression: whilst others, desiring expression beyond all things, have thrown simplicity to the winds. Now it appears to us that in the present Service Mr. Baker has fallen into neither error. A glance at the first page of music shews that simplicity is aimed at, and a careful study of the whole convinces you that this intention is consistently carried out. Among the many points of beauty and musicianly contrivance may be specially cited the setting of the words "To Thee cherubim and seraphim continually do cry, Holy," &c., in which a free organ part is used with the happiest effect, and in the Credo at the words, "And the third day He rose again according to the scriptures." Altogether this Service proves Mr. Baker to be a writer of sterling Church Music, and we shall be much astonished if this, his first publication, does not become one of the most popular Services of the day.

1. *We march, we march to victory.* Processional Hymn.
2. *Lead Kindly Light.* Hymn for Even-tide.
3. *Jesu Dulcis Memoria.* Hymn.
4. *The Bright and Morning Star.* Anthem for Epiphany.

The music composed by the Rev. Edward Husband.

THAT Mr. Husband is able to write an exceedingly good tune is evident on glancing at the setting of "Jesu Dulcis Memoria," but that his efforts are unequal is also plain. Compare "Jesu Dulcis Memoria," with "Lead Kindly Light," and the difference strikes you as enormous. They hardly seem to be by the same composer. The harmonies in the one betray a practised hand, whilst in the other they are amateurish to the last degree, being occasionally in three, four, and five parts! Next to No. 3 we should be inclined to give precedence to No. 1, which is in many respects a very good tune. As for the Anthem, "The Bright and Morning Star," we are puzzled what to say of it; a work altogether so strange and so original, never before came under our notice. The apparent ease with which half the rules in harmony, and all the laws of construction, are utterly set at defiance, is a matter which excites our wonder and admiration. The extraordinary manner, too, in which the accents are placed in the following line "*That is born King of the Jews,*" is only balanced by the unaccountable repetitions observable throughout the composition, and especially on pages 6 and 7. It would be impossible to do justice to this remarkable effusion, in a notice like the present, without the aid of music type; and, wanting that, we can only say in all seriousness, that Mr. Husband should remember that the mere fact of writing an Anthem is nothing unless the Anthem be a good one; and the production of a hundred bad Anthems would be less creditable to a man than one good Hymn-Tune.

Come unto Him, Sacred Song; and Hymns. Composed by The Rev. William Acraman.

WE cannot help regretting the necessity duty places on us of reviewing such compositions as those at present under our notice. It is no doubt as much our duty to condemn those persons who are doing an injury to music, as to commend others who are doing all in their power to raise and adorn the divine art. Therefore, we must speak, and speak strongly in condemnation of the manner in which ignorant amateurs, clerical and lay, are injuring the art by publishing efforts which only too plainly expose their want of knowledge of the first rudiments of the science. Surely clergymen have, or should have, too much to do in the cure of souls to waste their time dabbling in that art which demands a life-time of loving and laborious study, even on the part of those who have first of all been